

Commissioned by Cuarteto Emispherio

Anti-Philosophy of the Subject

Mankind's Origin Is in Its Fellows

For oboe quartet

Pilar Miralles (2022)
Durata: 12-15' ca.

Libero ♩ = 63 ca.

Freely, flowing

Violoncello

f *espress.* *mp* *sub* *sempre* *f* *pp* *mf* *marcato* *f* *ff*

Vc.

fff *f* *marcato* *ff* *secco*

Vc.

fff *fp* *f* *molto marcato* *ff* *rit.* *mp* *dolce subito* *p* *legato* *mp*

Vc.

mf *espress.* *f* *ffff* *mf* *f* *ff*

Con moto ♩ = 100

A bit more in tempo

Stress and maintain the top pitch

ob.

Vn.

Va.

Vc.

> p *f* *ff* *simile* *ff* *ffff* *f*

7

ob. -

Vn. -

Va. $\frac{5}{4}$ -

Vc. $\frac{5}{4}$ -

p espr. < mf - f

f express.

f express.

$>mp$ - f

10

ob. -

Vn. p sub -

(non vib.)

Va. f

Vc. f

p - mf

sf - ff

vib. ord. (sul D)

p - ff

p - ff

sf - ff

Più mosso $\text{♩} = 84$

$\text{♪} = \text{♩}$ in all time signature changes

14 3 + 2 + 2 in all 7/8 bars

ob. -

Vn. -

Va. $\frac{7}{8}$ -

Vc. $\frac{7}{8}$ -

f express. mp - f marcato

f express. mp - f marcato

ff marcato sempre

f

18

ob.

vn.

va.

vc.

mp < *f*

ff *marcato*

ff

f = *mf*

ff

mf *subito* *f* = *mf*

22

ob.

vn.

va.

vc.

ff *marcato*

ff

ff

ff

f

mf <

ff

26

ob.

vn.

va.

vc.

f *express.* *mp* < *f* *marcato*

f *express.* *mp* < *f* *marcato*

mp < *f*

f *marcato*

f *marcato*

4

29

ob. *ff*

vn. *ff*

Va. *ff*

Vc. *ff* molto marcato

f marcato

32

ob. *ff*

vn. *ff*

Va. *p leggiero*

Vc. *mp leggiero*

mf

mp

p

pp

37

ob. *p* *mf* *f*

vn. *p* *mf* *f*

Va. *> ppp p ppp p ppp mf f*

Vc. *> ppp p ppp p ppp mf f*

42

ob.

Vn.

Va.

Vc.

pizz.

arco

5

48

ob.

Vn.

Va.

Vc.

pizz.

52

ob.

Vn.

Va.

Vc.

arco

57

ob. *pp* — *mf* — *ff marcato* *3* *3* *3* *mp dolce* — *pp*

Vn. *pp* — *f* — *p* — *6*/*8* *3*

Va. *pp* — *3* *f* — *p* — *6*/*8* *3*

Vc. *pp* — *f* — *p* — *6*/*8* *3*

rit. Libero $\text{♩} = 63$ ca.

61

ob. *3* — — — —

Vn. *pp* — *ppp* — *mp* — *pp* — *mp* *3*

Va. *pp* — *3* — *mf* — *pp* — *3* *mf* *marcato* —

Vc. *3* — — — —

65

Va. *3* *f* — *ff* — *ff* — *fff*

poco accel. rit. accel.

Va. *molto espress.* — *ffff* *furious, molto marcato*

rit.

Va. **3**

$\geq mf \quad \leq ff \quad \geq mf \quad \leq f \quad ff \quad p \text{ subito}$

Tranquillo $\text{♩} = 63 \text{ ca.}$

Va. **66**

Freely, flowing sul tasto Slight emphasis on the first pitch of each group

Vc. **pp dolce**

Vc. **67** \rightarrow ord.

sul tasto

mp espress. f

Vc. **69**

sul tasto

pp dolce

Vc. **70** \rightarrow ord.

mf espress. ff marcato

Vc. **71**

\rightarrow *sul pont*

pp

Vc. **73**

sul tasto

pp dolce mp

75

Vc. pp

76

Vc. → ord.
mp espress. mf ff

77

Vc. → sul pont.
p subito pp

79

Vn. sul tasto
poco vib. ppp dolce

Va. sul tasto
poco vib. ppp dolce

Vc. sul tasto
ppp dolce p

80

Vn. o o

Va. o o

Vc. → ord.

81

Vn. *mp*

Va. *mp*

Vc. *mf*

poco rit.

82

Vn. *ppp*

Va. *ppp*

Vc. *p*

83

Vn.

Va.

Vc.

sul tasto

molto sul tasto

pochissimo vib.

pp

ppp

Lento (flessibile) ♩ = 48 ca.

The oboe player recites the poem as indicated on the percussion staff, featuring a natural spoken rhythm despite the suggested one, and with calm and clear voice.

86

Ob. Solo quien ama vuela
pochissimo vib.
sul tasto

Vn. ♩ *ppp legato*
pochissimo vib.
sul tasto

Va. ♩ *ppp legato*

Vc. ♩ *legato*

91

Ob. Volar... Pero ¿quién vuela?
Conquistaré el azul ávido de plumaje,

Vn. ♩ *p espress.* > *ppp legato*

Va. ♩

Vc. ♩

Vn. *Bow change when needed*

Va. *Bow change when needed*

95

Ob. quiso ascender,
tener la libertad por nido.

Vn. ♩

Va. ♩

Vc. ♩

Quiso olvidar que
el hombre se aleja
encadenado.

Vn. *espress.* > *p*

Va. ♩

Vc. ♩ *gliss.*

Donde faltaban plumas
puso valor y olvido.

Vn. *ppp legato*

Va. ♩

Vc. ♩

Iba tan alto a veces,
que le resplandecía
sobre la piel el cielo,
bajo la piel el ave.

100

Ob. Ser que te confundiste con una golondrina un día te desplomaste otros como el granizo grave.

Vn. *ppp*

Va. *ppp*

Vc. *pp*

Ya sabes que las vidas de los demás son losas con que tapiarte: cárceles con que tragar la tuya. Pasa, vida, entre cuerpos, entre rejas hermosas. A través de las rejas, libre la sangre afluya.

Bow change when needed

pp

Bow change when needed

pp

Bow change when needed

pp

All performers read the text at unison while the strings grow within the static chord up to the new section starting on measure 104.

Recite with calm and clear voice, and natural spoken rhythm

103

Ob. Cada ciudad, dormida, despierta loca, exhala un silencio de cárcel, de sueño que arde y llueve como un élitro ronco de no poder ser ala. El hombre yace. El cielo se eleva. El aire mueve.

Vn. Cada ciudad, dormida, despierta loca, exhala un silencio de cárcel, de sueño que arde y llueve como un élitro ronco de no poder ser ala. El hombre yace. El cielo se eleva. El aire mueve.

Va. Cada ciudad, dormida, despierta loca, exhala un silencio de cárcel, de sueño que arde y llueve como un élitro ronco de no poder ser ala. El hombre yace. El cielo se eleva. El aire mueve.

Vc. Cada ciudad, dormida, despierta loca, exhala un silencio de cárcel, de sueño que arde y llueve como un élitro ronco de no poder ser ala. El hombre yace. El cielo se eleva. El aire mueve.

Maestoso ♩ = 66 ca.

Back to oboe

Freely

vib. ord. ord.

ff marcato e molto espress. *f* *ff*

vib. ord. ord.

ff marcato e molto espress. *f* *ff*

vib. ord. ord.

ff marcato e molto espress. *f* *ff*

107

Ob. *f simile* 3 3 3 ff f 3 3 ff

Vn. f ff fff f ffff

Va. f ff fff f ffff

Vc. f ff fff f ffff

Molto tranquillo $\downarrow = 60$ ca.

111

Ob. f 3 3 ff p subito molto dolce molto legato

Vn. f fff p subito molto dolce sul tasto poco vib. mp > p molto legato

Va. f fff p subito molto dolce sul tasto poco vib. molto legato

Vc. f fff p subito molto dolce sul tasto poco vib. molto legato

Musical score for orchestra, page 117. The score includes parts for Oboe (Ob.), Violin (Vn.), Cello (Cello), and Bassoon (Bassoon). The Oboe and Violin play eighth-note patterns with dynamic markings 'mp' and 'pp'. The Cello and Bassoon provide harmonic support with sustained notes and bass lines. The score shows a transition with 'rit.' (ritardando) indicated by a dashed line.

Lento ♩ = 48 ca.

121

Ob. Vn. Va. Vc.

ppp

pp legato sempre

pp legato sempre

pp legato sempre

Follow instructions at the sign * (next page)

poco accel.

Vn. rit.

accel.

Vn. rit.

Praying sul tasto

Vn. rit. quasi non vib.

Praying, calm, taking all the time needed

Vn. pp

change the bow when needed

Vn. Lunga

* After the fermata at m. 126, the oboe, viola and cello players are invited to conclude the piece performatively. They may leave the instruments and stage behind, and head to the audience. The violin player would stay on stage playing the last solo passage up to the very end of the piece. Each player off-stage may choose a row of the audience and invite the person at the end of the row to hold their hand, encouraging the rest of the listeners to follow the same action and build a chain of holding hands to be maintained until the very end of the piece.

The objective of this performative part is to promote a communal “non-religious” praying-like attitude for the creation of a space for self-reflection or spiritual seclusion. The last chord may be held by the violin player as much as needed, and the position off-stage may be maintained as long as necessary during the very last bar of the piece, which consists of a rest.